

A MAGAZINE FOR WRITERS • EDITORS

THE Quill

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By Robert M. Hyatt

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By A. R. Hyde

This Serious Comic Business

By Glenn Chaffin

Vol. XXIII « » JULY, 1935 « » No. 7

• AND • PUBLISHERS •

THE QUILL

A Magazine for Writers, Editors and Publishers

FOUNDED 1912

VOL. XXIII



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JULY, 1935

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THE QUILL, a monthly magazine devoted to journalism, is owned and published by Sigma Delta Chi, professional journalistic fraternity, which was founded at DePauw University, April 17, 1909. Material appearing in the magazine may be reprinted provided that credit is given to THE QUILL.

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SUBSCRIPTION RATES.—Five years, \$7.50; one year, \$2.00; single copies, 25 cents.

Entered as second-class matter at the Post Office at Fulton, Mo., under the act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in par. 4, sec. 412, P. L. & R.

AT DEADLINE

By R. L. P.

THE desire to own a paper comes to many newspapermen. Not nearly all of them satisfy it—but some do.

Buying a paper isn't a simple matter. It is something like buying a porker in a poke if you don't know what to look for, what to expect, what to ask about. THE QUILL, therefore, has presented articles of value to prospective purchasers from time to time. In this issue appears another, one of the best of its kind, written by Len W. Feighner, veteran Michigan newspaper publisher and broker. We expect to publish further articles along these lines in the near future.

This month THE QUILL resumes its series of articles on outstanding magazines. The magazine discussed this month, and very fully too, is *Harper's Magazine*. We hope you will like the article, will enjoy the others that are to follow during the fall and winter.

Readers and writers of fiction will get some chuckles, also some pointers, from Robert M. Hyatt's "Fiction Characters Are Fakes." And anyone connected with the publishing world should find something of interest in Glenn Chaffin's lively discussion of "This Serious Comic Business."

Now, just a few sincere lines of appreciation to all you kind friends who have written to extend congratulations and best wishes on the arrival of the second male child in the Editor's domicile.

We beg to report that the young man frequently emits vociferous objections to the clatter of the Editor's aging portable, further, that he observes the traditional irregular hours that generally characterize a newspaperman's household.

Otherwise, things are getting back to normal and everyone concerned is doing fine, thank you.

You never know, in the newspaper business, when some experience or bit of information is going to come in handy—perhaps years later.

For example, the slaying of Howard Carter Dickinson, New York attorney and nephew of Charles Evans Hughes, Chief Justice of the United States Supreme Court, in Detroit recently, began to unravel through the fact a Detroit newspaperman once had an \$80 suit of clothes.

Dickinson's body was found in a driveway of one of Detroit's large parks. There were no identifying pa-

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Fiction Characters Are Fakes

By ROBERT M. HYATT

WHEN are fiction writers going to stop cramming quantities of ancient and threadbare superstitions down readers' necks?

We are supposed to be intelligent, somewhat-thinking creatures, living in an otherwise modern age. Yet we are still obliged to accept in our fiction mythical rubbish and preposterous notions that sprung up soon after the first human tadpole wriggled out of the ooze.

If a writer makes an error—even a negligible one—in describing the color of Lake Huron at 4:00 p. m. on a cloudy day, a thousand watchful readers rush condemning letters to him, correcting his mistake. Which is as it should be. Perhaps the lake IS Jericho pink at 4:00 p. m., instead of blue-grey, as the author said. But if the same story introduces a character as having "long, slender hands and a dreamy expression," the writer hardly need hang a paint-daubed smock on him to tell us that he is an artist. We know he is! Because we don't know any better.

ONLY artists and perhaps musicians are supposed to have such hands and vacuum-like stares. Yet reason tells us that there are many artists who have stubby fingers and a crafty leer on their faces. I know one anyway, and he is a famous artist. Incidentally, I know a bricklayer who possesses the longest, slenderest, most tapering hands that Raphael ever dreamed about. I know a retired blacksmith who sports the most soporific, "up in the clouds" gaze you ever saw.

It has been definitely proved that the possession of long, slender hands does not automatically bestow upon an individual natural artistic or musical talent. It is true that long digits are better adapted to grasp the brush or twang harp strings, yet a person may inherit his hand structure and be otherwise wholly unfitted for either profession.

WE do not let writers get away with even minor discrepancies in describing the simplest things. But they continue to put over a gigantic hoax in their methods of conveying to us a mental picture of their pet characters. A dash here, a daub there,

and we have a clearly defined picture of said character. He is supposed to act like every other character who has a dash here and a daub there—as if every one who has a "cast" in one eye is to be carefully watched! And he is—according to stories.

For about two thousand years writers have been getting away with this misinformation, and we continue to like it, even if we know it is absurd. When a writer tells us that Rand's wife had "fiery red hair," we mentally duck out of range, because we have been taught to believe—by fictionists—that flame-colored tresses mean missiles and violent temper.

When the idea of associating red hair with irascibility originated is as vague as the origin of a thousand other popular fallacies. Perhaps some ancient court jester saw a resemblance of fire in red hair. Which may have induced those same ancients to dub Mars the god of war, because he blinks with a red eye in the night skies. But why make every red head a savage? Did you ever hear of a red-headed Apache? Yet history tells us that they were one of our fiercest races.

AMONG my acquaintances are several blonds (although a few of them used to be un-blond!), a few

FICTION writers, of whom he is one, are taken for a ride by Robert M. Hyatt, Hollywood author of stories and articles, in this chiding, humorous article.

Mr. Hyatt has been writing for the past five and a half years. His first, second and third articles sold on their first trip out. For the next two years he wrote articles of every size on almost every topic.

Three years ago he tried fiction. The first story sold—so did the second. Then sales fell off and he turned again to articles. Since then he has done both and in addition has written two original screen scenarios and has adapted more than a score of others for the films.

brunettes (one on the verge of graduating to the blond group), two red heads and maybe a brown or two.

Now, of the four "colors," the quick temper prize goes to a "natural" blond, the bossiest creature I've ever seen. One of the titian-haired damsels is not slow on the anger valve; while the other possesses a very peaceful, mild nature. Never heard of her "flying off the handle." The brunettes range from a calm, hard-to-rile type, to one only a short jump behind the fighting blond. If they all went to it at once I am convinced that the one packing the hardest wallop would win, whether red, platinum, black, or what have you.

Rand is very careful—so the story goes—to have none of his blond stenographers taking dictation in his private office, when he is expecting his wife in. Always it is Miss Wilkins, who has brown hair; or maybe Miss Forbes, a brunette. Now, why all this discrimination? Simply because the author knows—as authors have known for generations—that the readers will know that Mrs. Rand is suspicious of blond stenographers in hubby's office. Readers are supposed to accept—and they do—the foolish notion that blonds are fickle, "dangerous" creatures to have flitting around husbands. While brunettes and browns (especially the latter) are fairly safe.

The author need only give his characters certain colors of hair, and immediately the reader catalogs that character, knows what to expect and, as he generally anticipates correctly—it being such an age-old and ridiculous classification—he is satisfied. Whereas in truth, what suspected husband is "safe" around any one of his several attractive stenogs, with their range of multi-colored hair?

ONE reason that Mrs. Rand keeps such a watchful eye on her spouse—so the story goes—is because he possesses a jaw that is not exactly a "square, fighting type" of jaw. Mrs. Rand believes—as do the readers before they read it—that a small unpretentious jaw is the signpost of a weak character and a susceptible nature. Another "bad trait" of Rand's, and one that strengthens Mrs. Rand's—and the reader's—suspicions, is his inability to "look you in the eye" when conversing. This failing alone brands him as

(Continued on page 10)

SO YOU WANT TO BUY A

NO more than half of the newspapers in the United States are doing the business and making the money they should be.

In nearly all cases this is the fault of the publisher. There are various reasons, perhaps the main one being the laziness or indifference of the publisher; but in some few cases there are other reasons. Some publishers are too old, in service, if not in years, and have lost their vitality and vigor. Others have ceased to fit into their community, if they ever did. I have known of cases where the publisher of a newspaper was an actual detriment to his town and community and stood in the way of its welfare and progress.

A great many publishers—and this is particularly true of the weekly or rural field—have failed to keep up with the procession, have dropped into a rut, and have permitted themselves to lag in many of the most essential things. Many of them even neglect to read their trade periodicals, which have so strong a tendency to keep them alert to their business opportunities.

A capable newspaperman can step into the office of almost any sick or ailing newspaper and in a very short time diagnose the trouble and oftentimes prescribe an adequate remedy.

SHALL I describe an actual instance? I knew a publisher in a middle western state, in a town of 2,500, the only paper in the town, who was apparently satisfied with merely making a living and a little more. He belonged to a church and to three lodges and was well liked by all who knew him, but outside of his church and his lodges but few people knew him, although he had lived in the town more than a score of years.

I knew another publisher who bought a good newspaper in a lively town, who had to be coaxed for four months to join the chamber of commerce, which was a live organization. Another fine man I knew kept fairly good records of advertising and job work, but put all subscription money into his pocket for "spending money."

It is woeful what a lack of even intelligent bookkeeping is done in many rural shops. I know of many instances where intelligent, active work on the part of the publisher would at least double the present gross business.

TIT is a great problem for a man buying a newspaper as to what, where and when. This is especially true if

By LEN W. FEIGHNER

Newspaper Broker

a man is buying his first newspaper, particularly if his capital is limited.

Too many men want to rush into the newspaper field without sufficient capital. Many of them have sufficient editorial or mechanical experience, but lack enough business experience. Here is where the knowledge and experience of a capable broker comes to his aid. Because the broker knows existing conditions in various sections of the country; the possibilities of the newspapers he has listed for sale; the condition of the equipment of the plant; something of the territory comprising the trading area of the town, he is qualified to give information and advice that is extremely valuable.

He would not advise an inexperienced young publisher to step in and take the place of a highly successful and competent publisher who has made the most of his opportunities and has been a strong influence in the community, because he would almost certainly be a disappointment to the clientele of the paper. The young man for his first venture might much better take a smaller or poorer field, possibly supplanting a man who has grown weary in the work and by putting new life and vigor into the paper, greatly please his subscribers and advertisers and win their good will and favor. Two or three years in such a field, possibly bringing him less net revenue, will be of vast benefit to him in the gaining of practical experience, so that

when he essays a bigger paper and a larger field he will be better equipped in all ways to make the venture successful. Those two or three years may easily be the most valuable years of his newspaper life.

THEN there is the older man, wise in years and with a background of success in his profession, who feels that he must let up a bit on the strenuous life, but is too much in love with his profession to think of dropping out entirely. Always he can find a well-established business where he can still enjoy his work and at the same time not have to live on accumulated surplus, or drop his interest in life.

Comes the man who has spent several years in a country weekly plant, who has amassed a comfortable bank account and who feels the urge to spread his wings. He will want either a big county seat weekly or a small daily. The broker must know something of this man's background, his personality, his newspaper ability and his business experience. He is likely to know more about the section of the country where this man's particular equipment and preparation will fit in and where he will have the best chance to build, to grow and to succeed. Later this man will want all or a part interest in a larger daily, and even so, personality, experience and the ability to fit himself in, to adapt himself to new environment and perhaps a

WHAT newspaperman, young or old, hasn't at least considered the possibility of being his own boss—of having his own paper?

The Quill has presented a number of articles in the last five years intended to furnish information and guidance to those contemplating such a move. We now present another article of the same nature, one of the best of its kind.

Len W. Feighner, its author, is unusually well fitted to write such an article. He has spent more than 40 years as a printer, publisher and practical newspaperman. He has served the Michigan Press Association twice as its president and for seven years was the association's executive secretary and field manager.

During most of his newspaper career he was owner and publisher of the Nashville (Mich.) News. In 1925 he actively entered the newspaper brokerage business, with headquarters at Nashville, and since that time has successfully negotiated the sales and mergers of many newspapers.

PAPER—

change in departments and to get along well with people and his co-workers, must be considered.

There are as many problems for the man who sells a newspaper as for the man who buys, although these problems may be along different lines. When, for any reason, a man decides to sell his newspaper, his first consideration is to get all he possibly can of the sale price in cash, because he usually has a larger investment in view. However, in the case of a man who is ready to quit and retire, the down payment is not so much of a consideration as to know that the sale is sure and that he can depend upon the deferred payments being certain.

OME vendees, when they decide to sell, are instantly impatient to sell "right off the bat." Seldom can this be done, either directly or through a broker. The broker must have time to properly appraise and value the plant, its town, its territory, must know something of its past and its probable future. He may have just the right man waiting for just such an opportunity, but that is not likely. Otherwise, he must have time to do some "blind" advertising in an effort to contact the right man.

Then the prospective buyer must be given all opportunity for a thorough personal inspection of plant, town, surroundings, gross business over a period of years, and what is still more important, NET revenues. He must help this buyer to decide whether or not he will fit into the picture, whether he will like the location, whether or not he can make as much or more money than his predecessor. What appears a trifling objection frequently blocks a deal. Sometimes a man's family turns thumbs down on the town, and that settles it. So the man who sells sometimes has to curb his impatience until just the right man with the right amount of capital, can be found, and he and his family be satisfied.

The man who buys a newspaper should have enough capital so that he can make a down payment large enough to satisfy the seller. He must also have enough working capital to carry him through a possible slow season. The failure of a bean crop was responsible for one young newspaperman of marked ability losing his newspaper and a fine start, and going back to the linotype. His second start, three years later, has made him independent.

I have known it to be possible for a

young newspaperman to go into a fair-sized country town and raise enough money on a charming personality to buy the town newspaper. He was an entire stranger to the community and to the state, but had good references. The publisher was cordially disliked in the town, which made the young man's task easier. This youngster came near going broke through trying to be too good a fellow and spending more than he should have done. Fortunately, he woke up in time and is now free from financial danger. But such instances are very rare, and the sensible newspaperman will not only buy within his purchasing power, but will conserve his resources until he rests upon a secure foundation.

FREQUENTLY, it is an actual financial detriment to a newspaperman, especially true in country towns, to be a practical printer. I find so many, many cases where the publisher of a country weekly imagines he is saving the wages of a printer or of an operator by doing much of the work in the back shop himself. It is almost invariably wrong, and frequently invites disaster.

If the time of a country newspaperman is not worth \$50.00 a week in the front office and on the street, then he is mistaken in thinking himself a newspaperman. He may be a good operator or a good printer, but he is decidedly NOT a good newspaperman.

This hits some good friends of mine, too, but that doesn't prove my philosophy wrong. Any state press field manager will, I am sure, confirm my opinion. It undoubtedly is valuable to a newspaper publisher to know a lot about the mechanical end of the printing business, but if he uses that knowledge as a means of avoiding paying wages to a printer or operator, he is making a serious mistake. On the other hand, many of the most successful and ablest newspapermen I know have no working knowledge of the intricacies of the black art. But they are newspapermen and are also business men, which has really become necessary in the newspaper business.

There was a time, well remembered by old-timers, when newspapermen, metropolitan as well as rural, subsisted, if at all, on political favors, because they published the "organ" of their party. Those days are happily fast disappearing.

THERE are many angles to be considered in buying a newspaper. There are many ways of estimating the actual value of a going newspaper and its plant. Many of them are fallacious. There are many men in the newspaper business who still cling to the old theory that the selling price of



Len W. Feighner

a newspaper should be about the amount of its annual gross business. No man has ever given me a satisfactory reason why. I would prefer, personally, to buy on the basis of net profits over a period of years. One can put net profits down into the old sock.

Another man thinks a Lloyd's appraisal should be a basis. It might be something to go by if all newspaper fields were alike. Strangely, they vary. To my mind, the field is the basic or fundamental value. There are some fields where an amateur could at least make a living with any kind of a newspaper, and there are towns which have newspapers but which never rated one.

Consider the actuality of gross business as a standard, if you will. Take two towns of similar size. In one town, a man with a splendid plant, everything in fine shape, but a lazy or an incompetent publisher, may be doing a business of say \$20,000 annually, where a \$30,000 business is easily possible. In the other town, with a poor plant, but an active, hustling business man at the head of the paper, doing a business of \$30,000 a year, and not much possibility of another man being able to increase the business.

Would you prefer to buy Plant No. 1 at \$20,000, or Plant No. 2 at \$30,000?

There are as practical arguments for and against any other single standard by which to judge the price one should ask or one should pay for a newspaper. One needs to know the field and its possibilities. If it is a good field and can be made productive of plenty of profitable business by proper cultivation, the matter of equipment, while a factor, is not all-important. A good field will quickly rebuild a poor plant

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The Story of Harper's Magazine

By A. R. HYDE

In the month of June, 1850, the House of Harper, acting on its ripe experience of 33 years of successful publishing, issued the first number of a new magazine entitled *Harper's New Monthly Magazine*.

The publishers—those four remarkably capable and devoted brothers, James, John, Joseph, and Fletcher Harper—explained in the announcement which appeared in the first issue that the magazine “was projected and commenced in the belief that it might be made the means of bringing within the reach of the great mass of the American people an immense amount of useful and entertaining reading matter, to which, on account of the great number and expense of the books and periodicals in which it originally appears, they have hitherto had no access.”

The Harpers further defined their intention by stating that “they will seek, in every article, to combine entertainment with instruction, and to enforce, through channels which attract rather than repel attention and favor, the best and most important lessons of morality and of practical life.”

EIGHTY-FIVE years later, the editor of *Harper's Magazine* states the purpose of the magazine in the following terms: “We aim to deal honestly and authoritatively with the really vital problems of today—and tomorrow.”

It is only the phraseology which has changed; the underlying purpose remains the same. “Enforce” and “lessons” appear but seldom in the modern vocabulary. The magazine presents the points of view of the leaders of contemporary thought in the belief that its readers have acquired the habit of independent thinking.

However, it would be an egregious mistake to think that *Harper's Magazine* at any time took upon itself the function of moral preceptor. Its immediate and astonishing success was founded upon the sure instinct of Mr. Fletcher Harper, who realized that the intelligent American readers of the mid-century did not wish to be lectured. New England had already overdosed them with ethics. They were ready for and instantly took to their hearts—50,000 of them at the very start—a magazine which had the tone of “agreeable, well-bred, intelligent, racy conversation of the higher kind.”

Harper's Magazine began as a monthly miscellany of articles and stories reprinted from English maga-

zines. There was a very sound reason for this; in 1850 there was, strictly speaking, little American literature. To be sure, New England had already produced Hawthorne, Emerson, and Thoreau, who were respected by the entire intellectual world, but a diet of New England philosophy was Spartan fare for the general intelligent public.

Fletcher Harper, actuated by a happy combination of keen sense and the idea of giving the American public the best available reading, turned to Great Britain, where, at the moment, good reading for the educated multitude had reached a climax. The early volumes of *Harper's*, therefore, present a history of the best English literature of the period. Dickens, Thackeray, Charles Reade, Charles Lever, Bulwer Lytton, Trollope, George Eliot, Macaulay, John Ruskin, Tennyson—those were the writers who set the literary standard for *Harper's Magazine*.

The great achievement of the magazine during the first decades of its existence was twofold. It brought from England the great writers of the time for American audiences, and it developed a new literary genre which told Americans what their own country was doing.

THE list of novels published serially in *Harper's Magazine* is amazingly impressive including as it does Lever's “Maurice Tiernay,” Bulwer Lytton's “My Novel,” Thackeray's “The Newcomes” and “The Virginians,” George Eliot's “Romola” and “Daniel Deronda,” Dickens' “Our Mutual Friend” and “Bleak House,” Wilkie Collins' “Armadale,” Trollope's “The Golden Lion of Grandpere,” Hardy's “The Return of the Native” and “Jude the Obscure,” “The Simpleton” by William Black, Henry James' “Washington Square” and his translation of Daudet's “Port Tarascon,” Conan Doyle's “White Company,” “Peter Ibbetson” and “Trilby” by Du Maurier, “The Personal Recollections of Joan of Arc” by Mark Twain, and, after the turn of the century, Sir Gilbert Parker's “The Right of Way,” “The Weavers,” and “The Judgment House,” Mrs. Humphrey Ward's “Lady Rose's Daughter” and “The Marriage of William Ashe,” Booth Tarkington's “The Conquest of Canaan” and “The Turmoil,” Basil King's “The Wild Olive,” Margaret Deland's “The Iron Woman,” Arnold

Bennett's “The Price of Love,” and William McFee's “Command.”

An even more important literary achievement may be claimed for the magazine, for it may be said with all fairness that *Harper's* was the chief factor in the development of the American short story. As early as the late sixties Thomas Bailey Aldrich, Harriet Prescott Spofford, and Frank Stockton were publishing stories in the magazine. Following them came Bret Harte, George W. Cable, Charles Egbert Craddock, Sarah Orne Jewett, Ruth McEnery Stuart, and Mary E. Wilkins Freeman with their vividly American local color stories.

Harper's not only welcomed and encouraged the writers of short stories; it urged them to broaden the scope of their art until the field of the American short story was bounded only by the limits of human experience. An entire list of famous short-story writers who have contributed to the magazine would be too lengthy. Some of its high lights are Thomas Nelson Page, Henry James, F. Hopkinson Smith, W. D. Howells, Elizabeth Stuart Phelps, James Lane Allen, F. Marion Crawford, Richard Harding Davis (who was for a time on the staff of *Harper's*, and most of whose best work, including the famous Van Bibber stories, appeared in *Harper's*), Margaret Deland (with her well-loved “Old Chester Tales”), Mark Twain, Alice Brown, Booth Tarkington, Edith Wharton, and Henry van Dyke, whose classic “The Story of the Other Wise Man” first appeared in the magazine.

Harper's Magazine has always been singularly fortunate in discovering writers of great talent. Mark Twain sold the first story he ever published to *Harper's* and thereafter wrote constantly for the magazine. His reputation is, in fact, indissolubly connected with the House of Harper as a result of his life-long association with the firm. The first story that Sherwood Anderson ever sold was bought by *Harper's*. Sinclair Lewis published stories in *Harper's* in the early days of his career, as did Frank Swinnerton. James Branch Cabell was a constant contributor to *Harper's* as early as 1902.

It is almost impossible to name a famous writer of short stories, past or present, who has not appeared in *Harper's*.

The same high tradition that marks

the fiction of *Harper's* characterizes the poetry that has appeared in the magazine. In an unbroken line, the processional volumes of *Harper's* present the work of Tennyson, Robert Browning, Elizabeth Barrett Browning, Lanier, Swinburne, Longfellow, Whittier, Whitman, Kipling, Robert Frost, Richard Le Gallienne, Louise Imogen Guiney, Laurence Housman, Austin Dobson, Amy Lowell, Carl Sandburg, Walter de la Mare, Elinor Wylie, and Edna St. Vincent Millay.

THREE is nothing in literary history to equal the length of important editorial service of the career of Henry Mills Alden, the famous editor-in-chief of *Harper's* for 50 years. The first editor of the magazine was Henry J. Raymond, who later founded the *New York Times* and became one of the outstanding figures in American journalism. He retired in 1863, and Alfred H. Guernsey held the position of editor from then until Alden assumed it in 1869. Not only was Alden an inspired editor whose unerring judgment, ripe experience, and daring imagination produced a magazine that was unrivaled, but he was also largely responsible for the bond that has always existed between the magazine and its contributors. One of the most significant aspects of the magazine's character is that warm human companionship whereby it has been able to make and to keep life-long friends.

Another man whose distinguished and well-loved name is closely associated with *Harper's* was George William Curtis. Curtis was a man of rare parts; a traveler, writer, and man of the world. He was always deeply interested in political thought and political affairs. For 40 years he was associated with *Harper's*, during which

time he published signed articles from time to time, but his principal work for the magazine was the department known as "The Easy Chair," in which he wrote each month an article—wise, charming, and distinguished—on men and events, and from which he won a unique place in American letters.

The next occupant of the "Easy Chair" was William Dean Howells, who took over the department in 1901, although for many years before that time he had written regularly for the magazine. Mr. Howells, who was acclaimed the dean of American letters, wrote serials, travel articles, and articles on contemporary life and thought, devoting his entire time to *Harper's* for many years.

THE editors of *Harper's* have always believed that their readers were educated people with inquiring minds and a wide range of interests. As a result there have always appeared in the magazine, together with the most distinguished contemporary fiction, impressive articles on the progress of human achievement in all fields.

It is characteristic of the far-sighted policy of the magazine that as early as 1869 it contained a department called "The Editor's Scientific Record," in which scientific and industrial inventions were reported. *Harper's* has been largely instrumental in developing the type of article which deals with a scientific subject in terms that are interesting to the lay mind. The great men of science have always been glad to write for the magazine, and in its pages have been articles by Sir William Ramsay, Sir Ernest Rutherford, Sir J. J. Thomson, Sir Oliver Lodge, Simon Newcomb, Robert A. Millikan, Robert Kennedy Duncan, Henry Fairchild Osborn, Havelock Ellis, and Elie

Metchnikoff. James Harvey Robinson's "The Mind in the Making" was published first in the magazine.

In the field of surgery and medicine there have been such authorities as Dr. W. W. Keen, Dr. M. A. Starr, Dr. Pearce Bailey, and Dr. Joseph Collins. Among archeologists, there have been such men as Delitzsch, Boni, Waldstein, and Flinders-Petrie. John Burroughs has written on natural science. Judge Elbert Gary and Thomas W. Lamont have contributed articles on finance. Edmond Gosse, Arthur Symons, Maurice Maeterlinck, Agnes Repplier, Ellen Glasgow, and Albert Jay Nock have written critical essays.

In the field of exploration, *Harper's* presented the narratives of Stefansson, Amundsen, Peary, and Nansen. Du Chaillu wrote on Africa and Sven Hedin of his Tibetan adventures. It was *Harper's Magazine* which discovered an unknown young man by the curious name of Lafcadio Hearn and sent him to the West Indies to write a series of articles. *Harper's* also sent H. W. Nevinson to Africa to report on the conditions of the slave trade. H. M. Tomlinson was commissioned to travel in the East and write his impressions for the magazine. James Norman Hall's articles on his adventures in the South Seas appeared in the magazine, as did Roy Chapman Andrews' accounts of the Gobi Desert and Mongolia.

Harper's brought two distinguished visitors from England in the persons of Sir Philip Gibbs and Arnold Bennett, whose comments on the United States it published with great success.

Grover Cleveland, John Hay, and Henry Cabot Lodge contributed articles on important national problems, and Parkman, John Fiske, John S. C. Abbott, and, later, Albert Bushnell Hart wrote historical studies for the magazine.

An interesting illustration of *Harper's* habit of discovering famous people before they become famous is to be found in Volume Ninety-two. In the middle nineties it published two series of articles on American history; one by a young man named Woodrow Wilson, and the other by a certain Theodore Roosevelt.

ON its seventy-fifth birthday, under the direction of Thomas Bucklin Wells—who succeeded Alden as editor in 1919—*Harper's Magazine* underwent an important development. The taste of the reading public was changing. Scientific books addressed to the general reader were outselling novels. Intellectual curiosity, a desire for information, a breathless interest in new ideas, and a striving after inde-

(Continued on page 12)

HARPER'S MAGAZINE is an American institution. It is the only magazine that has been so long in the control of the same house. It has been singularly fortunate in the continuity of its editors—there having been but five in 85 years!

Henry J. Raymond, who later founded the *New York Times*, was the first editor of the magazine. He served from 1850, the year in which *Harper's Magazine* was founded, to 1863. He was followed by Alfred H. Guernsey, who held the editorial chair until 1869.

Henry Mills Alden served the magazine as its editor for 50 years, being succeeded in 1919 by Thomas Bucklin Wells, who had worked closely with Mr. Alden for 17 years. Lee Foster Hartman, the present editor of *Harper's*, succeeded Mr. Wells in 1931, after having served on the staff since 1908. Frederick L. Allen, associate editor, joined the staff in 1923, and Virginia Watson, assistant editor, in 1917.

The story of *Harper's*, which appears in the accompanying article, is one of the most interesting and significant articles The Quill has presented in its series on leading American magazines.



This is Rusty Rawlins . . .

HIT the bull's-eye with a comic strip and what money will buy is yours."—Tom Wallace, editor of the Louisville (Ky.) *Times*, in the January issue of *THE QUILL*.

"Whereas the producers, who have certain unique ability in producing newspaper comic strips, do agree to give the syndicate their exclusive services, etc., etc." A typical clause in a typical form contract between a newspaper syndicate and a couple of birds who have sold themselves down the river for 50 per cent of the net profits (if any) of their pen-line brain child to be released if, as and when the syndicate considers the time ripe to launch the feature.

MR. WALLACE is an old-timer in the newspaper game and probably knows many artists who have comic-stripped their way to fame and fortune with the syndicates. But there is neither the fame nor the fortune in the comic strip business nowadays that there was a few years ago, especially for a new feature.

The old order changeth, the early bird gets the worm and newspaper editors are getting cagey. With something like 200 hundred comic and "so-called" comic strips on the market the selling competition is terrific and the individual circulation and income per comic strip consequently curtailed. Not so many years ago the demand among editors for comic-page features exceeded the supply and the strips brought big money. In these days of slashed prices, replacements and cancellations some of the old syndicate-artist contracts have become headaches and their like will be no more.

This is in direct reference to contracts that were negotiated on a guar-

THIS SERIOUS C

By GLENN CHAFFIN

antee basis instead of a straight percentage arrangement now more commonly in vogue. Guarantees are still made and sometimes involve a great deal of money, but such contracts are of little worth if the guarantee stipulated exceeds the net profit of the feature.

If your feature starts slipping it is better to get at the source of the trouble and correct it rather than sit back and rest on the oars of a guaranteed income from the syndicate, for no syndicate is going to take the rap on a loser any longer than it has to and it's hard to interest a rival syndicate in a strip known to be going downhill.

PERHAPS I've taken a round-about way to get to my point, which is based on Mr. Wallace's observation. But it may have some worth in digesting the first four words of his statement, "HIT THE BULL'S-EYE." The words rightly belong in caps, for this sage qualification to his roseate promise is becoming an ever-increasingly difficult task.

So if you happen to be a staff artist on steady salary with a daily newspaper it might be well to stop, look and listen before resigning your job to take a fling at the syndicates with a new feature. Not that I am taking issue with Mr. Wallace. Nor am I trying to crush youthful ambition by revealing some of the stark realities of the syndicate business. The fact remains that the comic strip game has become a highly competitive and specialized profession. The production of a successful comic strip requires a lot of serious thinking and a hell of a lot of hard work and must in no wise be considered a rose-strewn trail to heights sublime!

Yea, verily!

Serious though it may be, however, it is a fascinating game and a profitable one, even yet, if you click—that is, if you "HIT THE BULL'S-EYE." And to lessen the sting of some of the barbs tossed in foregoing paragraphs it is my honest opinion that there is still a place in the crowded market for a comic strip of outstanding merit or containing some element of popular appeal.

This is especially true if you have a

flair for comedy and can develop a really funny comic strip every day. Which brings me to my second quotation, thrown in for the express purpose of letting any reader who contemplates doing a comic strip know exactly what a syndicate executive thinks of the breed. "Unique" is the word, brother, and taking it by and large, I guess it fits. But it's a unique part of the newspaper business. Strictly speaking, it is show business in black and white on week days and dressed up with a four-color dress effect for Sunday. You may editorialize, even moralize if you do it inoffensively, but your primary purpose is one of entertainment. Attract reader interest and HOLD IT.

EDITOR PETERS wrote recently asking if I would do an article on the writing side of a comic strip. He also asked me to "comment" on the situation that has arisen wherein most of our so-called comic strips are now nothing more nor less than continued adventure or mystery stories provided with strip form."

Then he added these words: "I don't know what you think about it, but I hear increasingly that what we need

HERE'S where readers of *The Quill* get comic strips—why most of them aren't continued adventure strips—written by a manness from the inside out.

Glenn Chaffin, born on a Montana ranch a city of Montana, where he was a member of the realistic fraternity, has been a reporter, drama magazine writer, radio continuity writer for "comic stripper."

Chaffin originated the "Tailspin Tommy" collaborative-ownership arrangement with Forrest Shope. He sold his half interest to Forrest in 1933. His own, "Rusty Rawlins, Cowboy," an adventure strip, is drawn by Irvin Shope, outstanding cartoonist. Chaffin, Shope was born on a Montana ranch.

Chaffin, who is in his thirties, makes his home in the mountains of Montana with his wife and their two children.

COMIC BUSINESS

ENN CHAFFIN

more than anything else in the strip field at the present time are some honest-to-goodness comic characters."

You see, the editor of *THE QUILL* happens to know that I am the author of one of the "so-called" comic strips of the continued adventure story type, so he knew it was a cinch to get some kind of a reaction from me to that observation even if I didn't feel like exploiting the writer's side of an artist-author comic strip team. Perhaps he meant it as a direct challenge, which is a pretty certain way of attracting a "come-back." At any rate the suggestion is worthy of note. As a matter of fact ye olde ed's hearing is very good.

In its present state the title, "comic page," still retained by many newspapers, is a misnomer. It is a feature page, made up almost entirely of illustrated serial stories, patterned to a prescribed measurement in strip form. There are still a few remaining comic strips worthy of the name, but they are conspicuously in the minority on the so-called newspaper comic pages.

Many editors decry this condition and voice the plea to the syndicates for more "honest-to-goodness" comic

Quill get a little lowdown on the newspaper hem aren't really comics anymore, but rather ten by a man who knows the comic strip busi-

ana ranch and a former student at the University member of Sigma Delta Chi, professional reporter, drama critic, motion picture press agent, writer for a national chain and a newspaper

"Tommy" story in 1927, developing it under a contract with Hal Forrest, newspaper cartoonist, first in 1933. He now has a new strip feature of "Rusty," an adventure story of the western ranges. Standing cowboy artist and illustrator. Like Montana ranch.

makes his home in Los Angeles with Mrs.

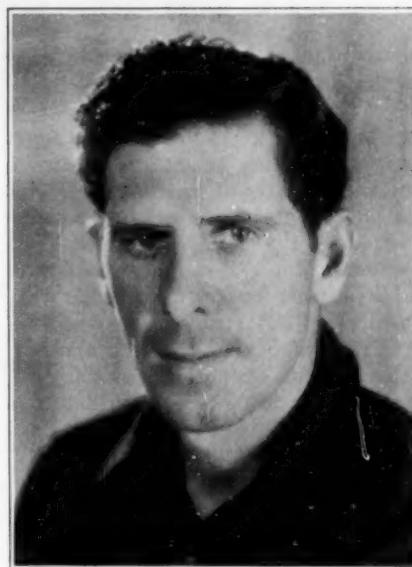
characters. The syndicates, being in the feature business to make money, would undoubtedly be glad to comply with such requests. But it is very hard to find a comic strip character that can carry a laugh to the customers six or even five or four days a week. And syndicate men have learned to their sorrow that there is nothing that will die on its feet quite as fast as an honest-to-goodness comic strip which has lost its comical wallop.

The comic strip artists themselves are responsible for the advent of the continuity type of comic page feature. Some of them, realizing the futility of trying to be funny six days a week over a long period of years, injected story themes into their strips, stories involving human interest, adventure, suspense, romance and so on, to hold the readers in line between laughs.

A natural sequel to this situation was the introduction, first of the "gag" writer and then the serial or continuity writer into the comic strip game. The strips that make money for the syndicates and have the most appeal to editors who buy them are the ones that stand up over a long period of years. Few short-lived features of any nature have proved outstanding money-makers. The only one that I can think of off-hand was the front-page squib written by the late Calvin Coolidge, which ran just a year and grossed almost half a million dollars. Mr. Richard Waldo, head of the McClure syndicate which sponsored the feature, is probably still groggy with the wonder of it, for such golden plums are rarely picked.

THE continuity strips were almost immediately successful as reader getters and holders. They have been a boon to the syndicates and an answer to the prayers of newspaper circulation managers. They have a tremendous day-by-day following and the good ones are so securely anchored in the hearts of newspaper readers that they are almost impossible to replace.

There are a few dyed-in-the-wool comic strips that have retained their popular appeal for many years, but if you analyze them you will see that it is due to some whimsical or novel characterization rather than to straight comedy of either drawing or "gag" line. The old slap-stick strip is for the most part passé. It pioneered the field and there has been some effort to restore it to its former place in the sun, but for the reasons given above I seri-



This is Glenn Chaffin, Rusty's creator

ously doubt if such a thing will ever come to pass. It is a soul-trying and well nigh impossible task to produce a daily comic strip based entirely on humor.

A report reached me sometime ago that one New York editor, discouraged over business conditions generally and perhaps a little weary of having to read eight or ten continued stories from the comic page to his youngsters every evening, decided to junk his whole comic page and substitute only "funny" strips for his continuity features. I learned later that he couldn't even put over the idea with his own kids, much less with the paid subscribers.

If you have any children of your own between the ages of two and seven—the pre-reading age—you can well appreciate the problem of dropping even one good continuity feature from your daily newspaper. The day Jimmy Murphy's "Toots and Casper" is dropped from our evening paper our little girl, aged seven, is going to yelp so long and loud that I'll have to write a letter to the editor and ask him what can be done about it. And if Mr. Segar's "Popeye" should be dropped the same day my three-year-old boy will probably protest so lustily that I'll have to carry my appeal directly to Mr. Hearst.

Ha! Caught you on that one, you say. "Popeye" is one of the "old school" "funny" funnies. Yea, brethren, but aside from the comical and lovable old Popeye himself there is a definite story thread, involving suspense and adventure, that draws the kids like bees to honey.

Getting back to my initial quotation,

how do you go about "hitting the bull's-eye" with a comic strip? Here's one way to "try," not that I'm any howling success.

DURING the eight years that I have been writing continuity features for the syndicates I have made it a definite part of my work to study reader reaction to the comic sections. This has been done through association with syndicate salesmen, the boys who actually go out and peddle the features in a highly competitive market, with syndicate executives, who are interested only in money-making strips, talking to and corresponding with editors who buy strips and by personally questioning hundreds of children and

adults regarding their favorite comics.

Popularity polls are continually being taken by individual newspapers, national polls have been taken by the syndicates themselves and there is always a steady stream of letters pouring into the newspapers by readers voicing opinion of the strips.

In spite of all this, I doubt if there is any dead sure way of picking a winner. Humor is a grand thing to have in any strip, in fact few strips can "hit the bull's-eye" without it, but stronger elements are "human" characterization, friendship and loyalty between characters, romance, affection between a character and a dog or a horse and a story that will pull at the heartstrings. I do not believe that down-

right tragedy has an effective place in a strip, but pathos can and has been occasionally used to good advantage.

An important thing to take into consideration in doing any feature to be distributed through national or international syndication is to choose a topic of general rather than local appeal.

And so, with a personal plug for my newest "so-called" comic strip, "Rusty Rawlins, Cowboy," a rootin'-tootin' western, you can imagine my gratification to learn that one of the most popular of the recent ballads to be featured by Bing Crosby and other famous radio stars is a cowboy song written in, of all places, England!

Fiction Characters Are Fakes

(Continued from page 3)

somewhat careless with the truth, and perhaps not above a bit of immoral conduct!

Now, the author knows that he is wielding a master stroke of character delineation when he gives his character this averted or "shifty" glance. He knows that his readers will derive an accurate analysis of the character's nature by these few, well-known words. Why, readers have been reading for centuries that only an honest person can "look the world in the face!" Yet criminologists and police officials tell us that the most dangerous criminals often possess this disarming look-you-in-the-eye ability, in spite of their guilt. Conversely, numerous honest and trustworthy persons may be unable to do so because of a nervous or self-conscious nature.

Old Morgan, the president of Rand's firm—so the story goes—is very particular in his choice of stenographers for his most important correspondence. Generally, in matters requiring considerable accuracy and trustworthiness, his mouse-haired, plain faced, plainly attired secretary gets the job; or at least one of the other less attractive girls. Why, Old Morgan wouldn't think of trusting Miss Blanchard, the vivacious blond whose captivating smile is the bone of contention among all the salesmen. "Beauty and brains don't go together," he—and the reader—thinks. For the same reason he would use the hated dictaphone before he would call in Miss Manning, the brunette beauty whose stunning clothes make her the envy of the whole feminine force.

All this in view of the fact that scientific tests have conclusively proved that "beauty and brains DO go together," in more instances than otherwise among girls, and that attractive dressing, while certainly enhancing her appearance, does in no way detract from her mental capacity. Why should it? There is the saying that "Clothes make the man." Which is to say that any man who can present a good personal appearance can present a 100 per cent better argument in putting over a big deal. If this applies to the man, why not the woman?

SCIENTIFIC tests have proved that color of hair has nothing to do with traits of character, nature or disposition; that just as many dependable individuals exist among the tow-heads as among brunettes, red heads and browns. But we modern, intelligent readers see our stories polluted with the silly, long-whiskered notions that writers continue to employ in giving their characters certain stock virtues, failings, "natural talents," et cetera.

And so on—and on. We cling to our thousand and one false and senseless beliefs centering around ourselves. We depend upon them. Swear by them. We read them in one story, we expect them in the next. We, the pre-eminent in civilization, the unrivaled in intelligence, still religiously hold to the foolish superstitions that our club-toting progenitors manufactured. But still we laugh in disdain at the Maoris beating their tom-toms; at the weird rituals of the Zulus!

So You Want to Buy

(Continued from page 5)

and from then on put net profits into the bank account. But if the field is too small or for any reason a poor field for a newspaper, then the utmost of intelligent effort may be wasted, no matter how complete the plant or how able the management.

THE successful newspaper broker must not only know a lot about the newspaper business, but he must be anxious and willing to learn more. He is constantly up against new conditions and new problems. He must know where opportunity offers. He won't misrepresent conditions in order to make a sale. He won't supplant a good newspaperman with a poor one. His buyers and sellers must both be satisfied with his services. He wants both of them to be his friends and boosters. Otherwise, his business cannot endure.

The broker who is clean and fair in his methods earns his commission, and it is usually cheerfully paid. If you need legal advice, you consult the best lawyer you know. If you need medical advice, you employ the best and most reliable physician of your acquaintance. If you want investment advice, you consult a banker in whom you have confidence. In any business transaction, it is usually wise to secure the best advisor and the one with the most years of experience. It is so in any business and it is particularly true in newspaper transactions. There are so many and such intricate problems in the newspaper business that it is well to know something about your destination before you spend your money for your ticket and start on your journey. Otherwise, you may wind up on the well-known "welfare."

◆ THE BOOK BEAT ◆

PRESENTING THE "ROPES"

THE REPORTER AND THE NEWS,
by Philip W. Porter and Norval Neil Luxon. D. Appleton-Century Company, New York. 1935. 560 pp. \$2.75.

In 1933 appeared a new kind of text on news writing—"Breaking Into Print," by F. Fraser Bond (McGraw-Hill, New York)—that attempted, successfully, to give the student reporter a view of the kind of public he expected to work for. The book passed casually over the immensity of mechanical detail so familiar in earlier texts; it said to the instructor, in effect, "Supplement this with as much material as you need on story construction and so on—that's your job. Let your students use this book to learn what people read, and why."

Though Mr. Porter (day city editor of the *Cleveland Plain Dealer*) and Mr. Luxon (assistant professor of journalism, Ohio State University) have devoted a chapter to news story construction and others to like subjects, they have similarly left the mechanical details of the teaching job pretty much up to the instructor. Their main interest—I think soundly—has been in news sources and news gathering. They have approached this interest from the point of view of the working reporter in the city room; they have treated it exhaustively; and the result is a usable and extremely valuable book for the student reporter. Too frequently such a student goes through a course in news writing to acquire a thorough knowledge of leads and story-arrangement, but almost none of what a reporter does to get material to write about. This book serves excellently to overcome that deficiency; to me it seems directly and successfully aimed at the difficult task of making its reader "news-conscious."

There's too much in the book for a reviewer to list. But take one chapter, that on "The Police Beat," for example: This discussion, after telling of police stories that have recently attracted national interest and generalizing about police reporting, goes into such important matters as police organization, bureaus, special squads, divisions, newsgathering routine at "headquarters," "calling the rounds," "laying pipelines," fire department personnel, covering fires and so on. The man who has been a police reporter will find almost every detail of his work covered. And the novice

cannot help but get a thorough understanding.

Other chapters are similarly complete, and there are 21 of them. There are also many good illustrations, an appendix with a style book, a bibliography and a glossary, an index and an excellent listing of suggested readings.

The book is not well written; it is handled without life or humor, and it sometimes limps badly in diction and grammar. And to me it seems unfortunate that distinctly dishonest practices are presented so blandly for the consumption of the student. But neither of these faults destroys the basic value of the work. I believe it will find wide usage.—MITCHELL V. CHARNLEY, University of Minnesota.

Fiction Reporter

NEXT TIME WE LIVE, by Ursula Parrott, Longmans, Green & Co., New York. 1935. \$2.50.

The newspaper business escapes rather well in the new novel by the author of "Ex-Wife." Christopher Tyler, the newspaperman hero, doesn't dictate any headlines over the telephone nor take part in any similar movie antics. About the only count against him is that he allows himself, with a wife and baby, to be fired by cable without protest.

He is a fairly moral gentleman, getting into only one strange bed during long wanderings through Italy, Russia, China and other countries. This involves a sister of the craft and, to a layman, doesn't seem to be such a great sin. There are good descriptions of poverty in Greenwich Village and wealth in Shanghai.

The story is an account of the efforts of Tyler and his actress-wife at domesticity while maintaining what eventually become highly successful careers. They don't make it but their failures make an interesting and authentic tale.

Miss Parrott once had an ambition to work on the *New York World* but she became a successful novelist before she could land a job. She is now the wife of John J. Wildberg, a New York attorney, and less likelier than ever to get around to working for a newspaper. TOM MAHONEY, the Buffalo *Times*.

Sid COPELAND (Washington State '33) is city editor of the Spokane (Wash.) *Press*.

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The Story of Harper's

(Continued from page 7)

pendent thinking were replacing the leisurely habits of mind which enjoyed a lavishly illustrated "family magazine" with a preponderance of fiction.

Harper's, always alert to the temper and needs of its readers, decided that they were depending more and more on the magazine for information on the progress of human thought and achievement. The editors, therefore, sent out an exhaustive questionnaire to the subscribers, asking if they wished to sacrifice the illustrations in the magazine in favor of more reading matter. The subscribers voted a practically unanimous "yes." They were given more reading matter—provocative, daring, authoritative articles and points of view from the leading minds of the day. For the editors believed that the readers who most enjoyed *Harper's* would be interested in frank discussions of subjects not usually treated in a general magazine—questions of human behavior, relationships between men and women, changing religious beliefs, new ideas on education, a modern approach to morals and ethics.

With the giving up of illustrations, the magazine adopted a striking new format, an orange cover, a new type page designed for readability and comfort, and *Harper's* emerged in September, 1925, a brilliant paradox—at once the oldest and youngest magazine in America.

BELOWING that the best preparation for right living is a clear understanding of the circumstances which surrounds us, *Harper's* has published a widely varied group of articles on American civilization by significant and important men and women.

Since most of the *Harper* readers are internationally minded people, points of view by distinguished foreigners and Americans on world affairs are an important part of the magazine's editorial program.

Political writing in *Harper's* has always been of the highest order. Clear-seeing students of government and statesmanship, and keen observers of the practical workings of politics have been glad to write for the magazine.

Religion and morals are nowadays the subject of constant and furious debate. New conceptions of religion and new codes of ethics are in the making. It is a perplexing time for honest people who are trying to live good lives. *Harper's* has published profound and

absorbingly interesting articles by modern leaders of religious and philosophic thought.

Business, which plays so important a role in American life, has been discussed in *Harper's* from economic, social, and human points of view. Aviation and sports have not been neglected.

In the field of biography and history, Philip Guedalla contributed a brilliant series of portraits of great men in the American Revolution; Gamaliel Bradford has written several biographical studies of noted men and women done with uncanny understanding; there have been also Elmer Davis' "Portrait of a Cleric"; "Al Smith, an East Side Portrait," by Robert L. Duffus; "Paderewski: the Paradox of Europe," by Colonel Edward M. House; Muriel Draper's "I Meet Henry James"; and Harold J. Laski's "Mr. Justice Holmes."

FROM time to time *Harper's* has published significant articles of literary criticism. William McFee's "The Cheer-Leader in Literature"; "The Novel in the South," by Ellen Glasgow; Max Eastman's "The Cult of Unintelligibility"; and "Emily Dickinson's Literary Debut," by Mabel Loomis Todd—are noteworthy.

New ideas and old on education wage a constant battle. *Harper's* has published interesting arguments on education, including "The Co-Ed: the Hope of Liberal Education," by Bernard De Voto; "What Shall We Educate For?" by Bertrand Russell; "The Over-population of the Colleges," by James R. Angell; "Educational Leadership in America," by Alexander Meiklejohn; and "Education: Savage and Civilized," by John Langdon-Davies.

THE magazine made a radical departure when it first published human documents. These have been enormously successful: written for the most part anonymously, they present problems in modern life that deserve the careful attention of all thoughtful persons. Presented with candor, unself-consciousness, and deep feeling, they are peculiarly moving.

Although, in point of space, fiction is not so evident in the new *Harper's* as it was formerly, the quality of it remains unchanged. Since 1925, the magazine has published serially Christopher Morley's "Thunder on the Left," Sheila Kaye-Smith's "Joanna Godden Married," and Wilbur Daniel

Steele's "Meat." There have been short stories by Aldous Huxley, Rose Wilder Lane, Charles C. Dobie, G. K. Chesterton, Philip Curtiss, E. M. Delafield, Ruth Suckow, Glenway Wescott, Wilbur Daniel Steele, Katherine Brush, Margaret Ayer Barnes, Thornton Wilder, Katherine Mansfield, Stephen Vincent Benét, Elizabeth Madox Roberts, Roark Bradford, Stella Benson, Virginia Woolf, Lord Dunstan, Henry Handel Richardson, and Conrad Aiken.

The list of poets who have published in the new *Harper's* includes Edna St. Vincent Millay, A. A. Milne, Edmund Blunden, Countee Cullen, Lizette Woodworth Reese, Thomas Hardy, Eleanor Wylie, Amy Lowell, Walter de la Mare, Alfred Kreymborg, and Samuel Hoffenstein.

The Lion's Mouth, a department which is composed of short ironic and humorous sketches, has presented the writings of Rose Wilder Lane, Charles A. Bennett, George Boas, Philip Curtiss, Hendrik Van Loon, Clarence Day, Jr., Stephen Leacock, E. B. White, and Aldous Huxley.

Edward S. Martin occupies "The Editor's Easy Chair," and successfully carries on the tradition founded by his distinguished predecessors.

WE are often asked: "Who are the contributors to *Harper's*? How are they chosen? Must they be writers of great reputation? Has the newcomer a chance?" The answer to these questions is that while *Harper's* has no interest in great names as such, the magazine seeks to present authoritative and interesting material.

In certain specialized fields, naturally the magazine welcomes the work of recognized authorities. However, *Harper's* is always on the lookout for new blood. In a recent issue there were seven contributors whose work appeared for the first time in the magazine. Anyone who has something interesting to say, and who is able to say it honestly and well, is a potential contributor to *Harper's*. In one issue you may find contributions from a college president, a woman of the world, an ex-burglar, a bishop, a business executive, a famous author. The magazine is held in such high esteem among writers that many English and American authors are glad to submit their work first of all to *Harper's*.

There is an idea in the minds of some that unsolicited manuscripts are not always read by the editors. This notion is wholly without foundation. In one year, for example, *Harper's* has received 25,000 manuscripts, an average of 80 per working day, each of which received careful editorial consideration.

WHO «» WHAT «» WHERE

F. L. HOCKENHULL (Kansas '20), former director of circulation of Capper's publications, Topeka, Kan., has launched a new trade magazine, the first in the circulation field, *Circulation Management*. It is published in Chicago. Hockenhull is assisted by FRANK COUGHLIN.

AT DEADLINE

By R. L. P.

(Continued from page 2)

pers in the trousers—the coat, vest and hat were missing.

To John E. McManis, rewrite man handling the story in the Detroit News office, came information that the dead man's trousers had been tailored by Brooks Brothers, New York. Remembering an \$80 suit Brooks Brothers had tailored for him back in 1920, McManis concluded the slain man was a New Yorker, probably a man of means. He remembered that Brooks Brothers kept a record of all clothes made by them.

L. L. Stevenson, New York correspondent for the *News*, was telephoned the number that appeared in the trousers. The records of the tailors showed the trousers had been made for Arnold L. Bernheim, who was found to be very much alive. It developed later that the company had made a mistake in checking the number, that trousers for both Bernheim and Dickinson had been tailored from the same cloth.

Meanwhile, McManis figured that if the slain man's clothes were custom tailored his shoes were probably custom made as well. It developed that they were—that they had been made by Whitehouse & Hardy, New York.

The numbers in the shoes were telephoned to Stevenson in New York. The firm was unable to tell from those numbers for whom the shoes had been made—but advised that if someone would look under the tongues of the shoes another set of numbers would be found that would reveal the identity of the buyer.

The numbers were found, 'phoned to New York and the identity of the murdered man ascertained. Incidentally the *News* scored a beat on the identification.

McManis received a two-fold note of congratulation from his editor-in-chief, W. S. Gilmore. The first item of congratulation was for "once having had an \$80 suit," and, secondly, "for remembering it so well!"

AWARD ANNOUNCED

An award of \$50 for the most outstanding piece of research work in journalism completed or published between October 1, 1934, and September 30, 1935, is to be made by the Research Committee of Sigma Delta Chi at the professional journalism fraternity's next annual convention this fall. The competition has just been announced by Dr. Alfred M. Lee, of the University of Kansas, chairman of the committee.

Studies eligible for consideration in the competition will represent the results of original investigation into some phase of journalistic activity. They may be of any nature, historical, social scientific, biographical, technical. Because of the breadth of the field, no precise definition of its extent is offered by the committee for the purposes of this contest. The extent of the field will be considered by the judges in determining the relative eligibility of individual studies.

Any journalist, teacher, or student is eligible to enter a book, article, or manuscript in the contest. All those entering the competition must file a copy of their work or an announcement of their intention to do so by October 1, 1935. The judges for the award will be announced shortly by Dr. Lee.

All inquiries regarding this competition should be addressed to Dr. Lee in care of the Journalism Department, University of Kansas, Lawrence, Kansas.

CLARENCE RUPP (Kansas '30) is in the advertising department of the Abilene (Kan.) *Daily Chronicle*.

JOHN SHIVELEY (Kansas '28) has been transferred from the market desk of the Kansas City *Star* to the Sunday real estate page.

CLAUDE V. BARROW, oil editor of the *Daily Oklahoman*, and LEON H. DURST, chief of the *Associated Press* bureau in Oklahoma City, were initiated as associate members of the University of Oklahoma chapter of Sigma Delta Chi, professional journalistic fraternity, May 14, at a dinner honoring EUGENE C. PULLIAM, of Lebanon, Ind., one of the founders of the fraternity. Four students, HOYTE ALLEN, J. R. MCKINLEY, LEO J. TURNER, and G. WILLIAM VAN WIE, were initiated at the same time.

WILLIAM A. EVANS (Indiana '23) is editor of the *Public School News*, publication of the Board of School Commissioners, Indianapolis, Ind.

R. L. SWEGER (Florida Associate), editor of the *Gadsden County Times* at

Quincy, Fla., for the past 18 years, also has found time to serve his community and state as a member of the Florida House of Representatives, two years as racing commissioner of the state, and now as a State Senator.

BILL AHLRICH (Wisconsin '31) of the local display advertising staff of the *Capital Times* and *Wisconsin State Journal*, Madison Wis., has resigned to take a position on the Fort Wayne *Journal-Gazette*'s staff, Fort Wayne, Ind. Before joining the *Capital Times* in 1929, Ahlrich was in the advertising departments of both the *Brooklyn Daily Eagle* and the *New York World-Telegram*.

Announcing the New 1935 Balfour Blue Book

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Interpretation

News accounts of happenings in the newspaper world seldom offer more than superficial details. To the interested newspaper man that is not enough. What, he wants to know, is the story behind the news?

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«» AS WE VIEW IT «»

WHERE FREEDOM REIGNS

THESE days there is a play, by title "Waiting For Lefty," written by Clifford Odets. It appears that it is a show having to do with capitalist labor racketeering. It is reported that a lot of people think it an excellent play, that others do not.

"Waiting For Lefty," reports *Time*, got to Broadway under the banner of the Group Theatre. It was a smashing success there. Whereupon some 32 New Theatre League groups began putting on the play in various portions of the country.

Then the trouble began—a campaign of suppression that *Time* reports unequaled "since the great Red Scare of 1920." It has been banned in at least seven cities, its opponents employing the usual tactics of suppression—technicalities of the fire laws, condemnation of the buildings in which the show is to be presented, arrests of actors for "profanity and blasphemy." In Hollywood, *Time* says, the director was kidnapped and beaten by thugs.

NOW we haven't seen this play, nor have we read it. But we're going to do both at the first opportunity. When a lot of individuals and groups start trying to suppress a play or book into oblivion we get curious as to what all the shouting is about.

Here is a play that was a success in Manhattan, that won the Unity Players the George Pierce Baker Cup at the Yale Drama School for their performance (after which they were forbidden to put on the play anywhere else in New Haven—a ban later lifted) and has been acclaimed in cities where it was permitted to be shown.

Then why a concerted move to ban it? Is it because there is too much truth, too strong medicine in the lines?

FOR a country where civil liberties are supposed to be guaranteed to the people—freedom of the press, of speech, of expression and opinion—we have an excess of self-appointed individuals and groups trying to tell the rest of us what we can do, what we can read, what we can see and what we can hear.

It occurs to us that the nation's press should be vitally concerned in the defense of all civil liberties. Naturally, freedom of the press should come first. But the other rights also seem worthy of defense—and a free press should see that they are defended.

To be more explicit—the press hasn't seemed so concerned with the regulation of radio. The press itself, or at least certain portions of it, has sought legislation against handbills, shopping papers and even community papers distributed free of charge. It has stood by complacently when free speech and free assembly were soundly abused.

WE would like to suggest that the elements that want regulation of radio; that would bar certain speakers and writers from the country; that would suppress books, plays, papers and magazines; that sees red tendencies in anyone who dares speak against the established order of things, will extend those same tactics to the press if and when they find it possible.

So there's more to the suppression of a play than appears on the surface—all suppression must be fought or one of these days it will have taken possession of the editorial rooms of the country.

THE GUILD VOTES ON AFFILIATION

THIS September, as a result of action taken at the second annual convention in Cleveland, members of the American Newspaper Guild will participate in a national referendum on the question of affiliation with the American Federation of Labor. A two-thirds majority will be required to direct the National Executive Board to apply for admission.

A report favoring affiliation was adopted at the convention by a vote of 76½ to 47½.

The Guild has been headed for a show-down on the question of affiliation for months. Sooner or later the decision had to be made and it seems more democratic, more representative, to have the decision made by referendum than by a convention's action.

There are those who honestly believe that affiliation with the A. F. of L. will destroy the Guild. There are others who feel equally as strong that the Guild's future must be linked with that of organized labor.

There appears to be no definite way of determining which is the correct view save through trial and experience.

BEHIND THE HEADLINES

PAST AND PRESENT

ONCE newspapers stood for causes; now they are for the most part given over to reporting the news and desultory comment thereon."—The Ohio Newspaper.

TOO MUCH CAKE

TODAY there is growing doubt among our citizens whether the press is any longer a champion of their rights. There is a growing dissatisfaction with an agency that tries to lull them with comic strips, serial stories, movie gossip and advice to the love-lorn while they are desperately groping for the answers to bewildering new social questions. There is a growing suspicion of the inadequacy of this social instrumentality which should be providing its readers with a dependable and understandable picture of this changing world in which they are living. Events of the last few months seem to indicate that our edi-

torial pages have reached a new low point in their potency as leaders of public opinion."—PROF. KENNETH E. OLSON, University of Minnesota, in his presidential address before the American Association of Teachers of Journalism.

IF I WERE 21 AGAIN—

IF I were 21 years old, again, I'd start out in the editorial profession, and in all likelihood select a small town for my field, since small towns are more interesting than others. But I'd have a different program to the one I've followed for the last 15 or 20 years. I'd devote myself exclusively to the editorial profession, and leave public service and babbity to those who follow different occupations where such things matter less. It took 20 years for me to learn that a newspaper editor should stay out of things, and let his service to his community be rendered through his newspaper. At that his services will be greater than all the others put together. —DON WRIGHT in the Crane (Mo.) Chronicle.

Expansion—

The Personnel Bureau, anxious to expand its services to employers and members, is preparing a widespread promotional program.

Results of the Bureau's activity during the 11 years of its existence prove that employers believe in the integrity of this service and that they have confidence in the recommendations made.

The members of Sigma Delta Chi, whom the Bureau benefits most, must cooperate by registering with the Bureau if its services to both members and employers are to be expanded. Too many positions have NOT been filled because members in certain localities or men with particular training were not registered.

From among the more than 8,000 members of Sigma Delta Chi any job which might be reported to the Bureau can be filled. Yet, many members have missed a chance for advancement because they have not registered.

Whether or not you are now anxious to change jobs or seek advancement elsewhere, YOU should be registered. Your cooperation will enable the Personnel Bureau to expand its services to employers, thereby benefiting YOU and other members.

Registration with the Bureau costs only \$1 for three years. Send for further information and the registration form. Take advantage of this valuable contact.

PERSONNEL BUREAU

of Sigma Delta Chi

James C. Kiper, Director

836 Exchange Ave.

Chicago, Illinois

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Since this service will be available only to advance subscribers, those who desire the bound and indexed volumes should make reservation NOW. Orders received after August 15 cannot be filled.

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